

Scenography for
"Oliver! : The Musical"
By Nannan Gu

Submitted to the graduate degree program in Theatre and the Graduate Faculty of
the University of Kansas in partial fulfillment of the requirements for the degree of
Master of Fine Arts.

Chairperson: Delbert Unruh

Dennis Christilles

Mark Reaney

Kelly Vogel

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The Thesis Committee for Nannan Gu
Certifies that this is the approved version of the following thesis:

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Abstract

This paper is focusing on the Scenography for Lionel Bart's musical "*Oliver!*". It mainly includes the Scenic Design, Costume Design and Lighting Design.

I chose this musical for my thesis because I believe it is timeless, energetic and international. The story of Oliver Twist is well known to audience from all over the world. The Victorian London is a mirror to all the developing Capitals. As an International student from China, I think this play is also interesting enough to bring Chinese audience, like my parents, into theatres.

Just like a quote from Charles Dickens: "*It was the best of times, it was the worst of times.*" My design concept is to create a theatrical world of great contrast.

**I wish to express my sincere thanks to Delbert Unruh,
I am extremely thankful and indebted to him for sharing expertise, and
sincere and valuable guidance and encouragement extended to me.**

**To my parents and professors for all their supports,
with affection and respect.**

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I. INTRODUCTION

Oliver! is an English musical written by Lionel Bart based upon Charles Dickens' well-known novel *Oliver Twist*. One of the most popular and successful musicals of all time; it has its premiere in London's West End at the New Theatre on June 30, 1960 and ran for 2,618 performances. Then on January 6, 1963, it opened on Broadway at the Imperial Theatre and ran for 774 performances.

One of the reasons that I choose *Oliver!* to be my thesis topic is because I am a big fan of Charles Dickens' books. And *Oliver Twist* is one of the first few books that I owned when I was still a primary school student and was introduced to the wonderful world of novel for the first time. Of course, as an International student and scenographer who grow up in China, what I read was a shortened adaption of the novel in Chinese. While I left the book and China behind to study theatre abroad, dramatically, the story of the little boy Oliver has never faded from my memory. It followed me to the United States and jumped out of my memory when I was doing my research for a thesis topic. After having listened to many of the great Italian Operas, the music of *Oliver!* sounded like a familiar old friend from long time ago. However, the most important reason that I chose to design-direct *Oliver!* for my thesis is that I find there are many similarities between Oliver's "smoky" London and today's "foggy" (air-polluted) Beijing. This discovery to me is like the discovery

of a new continent, because it builds a strong emotional connection between the musical and me.

The themes of *Oliver!* are not bounded by time or space. Poverty, mass migration, rapidly expanding population, growing commercialism with polluting factories, transform society and the identity of the young is lost.

“*Oliver!*” is not only an entertaining stage hit but a vivid projection of the social problems that happened. To a Chinese citizen like me, it is talking about the status quo.

I remembered reading a Chinese news recently, it is about a group of criminals who steal children from their parents and train them to be “professional” beggar and thieves, some of them are even beat to disabled to look more “real”. How familiar! There is no new thing under the sun. That’s why Dickens’ work can play an important role in the world.

The dramatic life story of British boy Oliver has been told in two Acts. Act One starts with Oliver’s misery and suffering early life in the Parish Workhouse with the famous workhouse orphan boys singing their rousing need for “Food, Glorious Food”. The beadle Mr. Bumble enters with Mrs. Corney to give speech. Oliver breaks the normal ritual and asks for another helping of gruel, then we hear “Oliver” and “I Shall Scream”. Oliver is threatened and sold to the undertaker Mr. Sowerberry to be a coffin follower. (“That’s Your Funeral”). He then manages to flee away to London and is introduced to Fagin by the Artful Dodger. (“Consider Yourself”) The first Act cliffhanger ends with Mr. Brownlow’s pocket being picked by one of the boys on the

London street and Oliver is mistakenly accused, chased and captured. Act Two starts at the Three Cripple saloon with Nancy singing the traditional drinking song "Oom-Pah-Pah". Bill Sykes is introduced to the audience ("My Name"). At Mr. Brownlow's house, Oliver is taken care of by the housekeeper ("Where Is Love", "Who Will Buy?"). He is caught back to Fagin's den while returning some books for Mr. Brownlow on the street. Nancy finally decides to save Oliver from Bill ("Reviewing the Situation"). She explained everything to Brownlow but decides not to give up her love to Bill ("As Long As He Needs Me"). Act Two ends with the arrest of Fagin and the flight of the boys.

II. DESIGN CONCEPT

My design concept for "*Oliver!*" the musical is to create a theatrical world of great contrast. It needs to be both dark, oaken, squalid, grimy like the London's smoke, and also colorful, impressive, exciting, vivid like a kaleidoscope. It should both reflect the suffering, fast-moving and transforming reality of the society and also express a world of possibilities, adventures and imagination to young boys like Oliver.

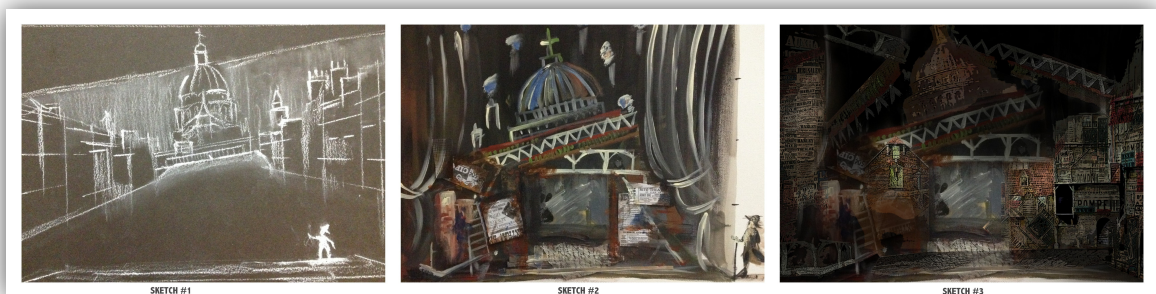
As director-designer for "*Oliver!*", I am going to set the time background to mid-nineteenth century Dickens' Victorian London. However, my goal is not to create a realistic historical image of London on stage. Instead, the theatre space itself and the elements of theatre will be emphasized. I want the audience to have a "real" theatre experience. The shifts of scenes will work as part of the performance and acting. Nothing in the theatre will be hid intentionally from the audience; in other words, the theatre space itself is part of my design concept. I am going to use Dickens' London as main research base and the art works in this time period as my design inspiration.

III. SCENIC DESIGN

“London...Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes — gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another’s umbrellas in a general infection of ill-temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if the day ever broke)....”

—Charles Dickens, *Bleak House*

Dickens’ description of London provides a great image for my scenic design, I decided to make Oliver’s world look close-packed, unfinished, dirty and broken. After researching on the images and books about 19th century London Workhouse and Streets, I started making some sketches by using different material (Picture S1).



(S1)

According to the final sketch, I started to build the set model in ½ inch scale. I printed several copies of the sketch in scale and then cut them in different shapes to figure out the overall look and perspective. Picture S2 shows the first look of the model without being painted.



(S2)

I choose wood as the main building material, because I think it is very easy to be cut and strong enough to support the structure and texture that will be attached on top of it. The shaking-look walls of the streets are propped by beams of wood, scaffolding and ladders. Windows of different shapes come out of the wall to create the unfinished feeling. Some of them may have no glass.



(S3)

Orlando Parry's painting "A London Street Scene" (Picture S3) inspires me of the color and the texture. I am going to use the overlapped commercials and poster to show the busy and rapidly changing London life. This look will be most of the surface on the walls. During my research, I found many more posters from the 19th century London and print them in scale on different kind of paper. Then I paint over them and collage them together to create the aging dingy bricks wall look. Picture S4 shows the final look of the model after being painted. Detailed look of each Units will be described in the later paragraphs.



(S4)

3)

By playing with the model, I figured out the transitions of different scenes and their ground plans. As what my concept has hinted, I am going to use the theatre space itself as part of the scenic design. There will be no legs, borders or tabs putting up to hide the theatre. The audience is exposed to the whole space all the time. They may see the counterweight system, the Elecs, the ladders and also the entrance door to the scene shop. But they will take it for granted, and accept it as part of Oliver's world from the beginning of the performance. Most importantly, the scene changes are part of the acting.

SET UNITS DETAILS

The set includes three main units, Unit A, Unit B and Unit C. Every unit has rolling wagon by itself. Stage Hands who dress like Victorian Londoners will realize most of the scene shifts by moving around these three units and rearranging them.

Turntable will also be used to make those changes more flexible. The detailed ground plans for the changes will be discussed in the following paragraphs. The

stagehands will also stay on stage for most of the time. They may sit on the benches that located surrounding the set when there is no need for set changes. They can be residents who live behind the window, street sellers and costumers, the various prostitutes, barflies, and thieves. The crowd (the stage hands) fit themselves into different scenes just like set dressing.

Unit A serves as the main center unit for the Workhouse, Fagin's kitchen, the Undertaker's and Mrs. Corney's parlor. It has three different sides and can rotate on its own. The roof, the window and staircases are attached to the walls. So they can be moved together. I also add a second floor to add more levels to this unit. The wood boards that decorate the wall should have some broken and missing parts. The size of the supporting wood beams should be different and unmatched. The

surface is rough and unevenly painted oak.

Dust, dirt and smoky effects are added to whole piece.



(S5. UNIT A)

(S6. UNIT B)



Unit B mainly serves as part of the London street buildings. The top of it is cut uneven and indicates the overlapped chimneys of London. The wood pieces that stick out of the walls is to create a knocked down house look. The door in the center and the windows should be real and serve as entrance for the actors.

Unit C is much simpler. It is a correspondence to Unit B and also serves as the other side of the London streets.

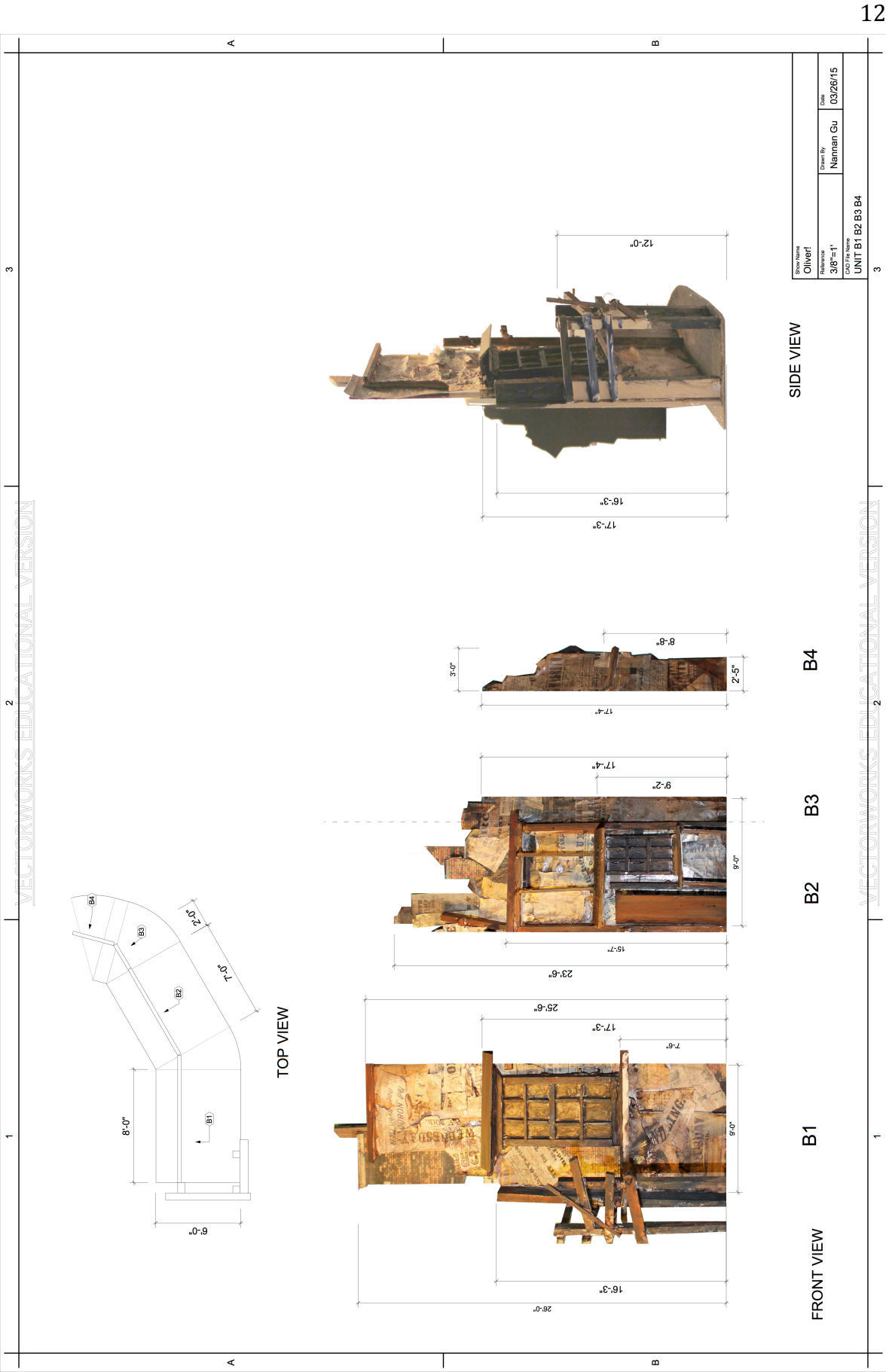
(S7. UNIT C)

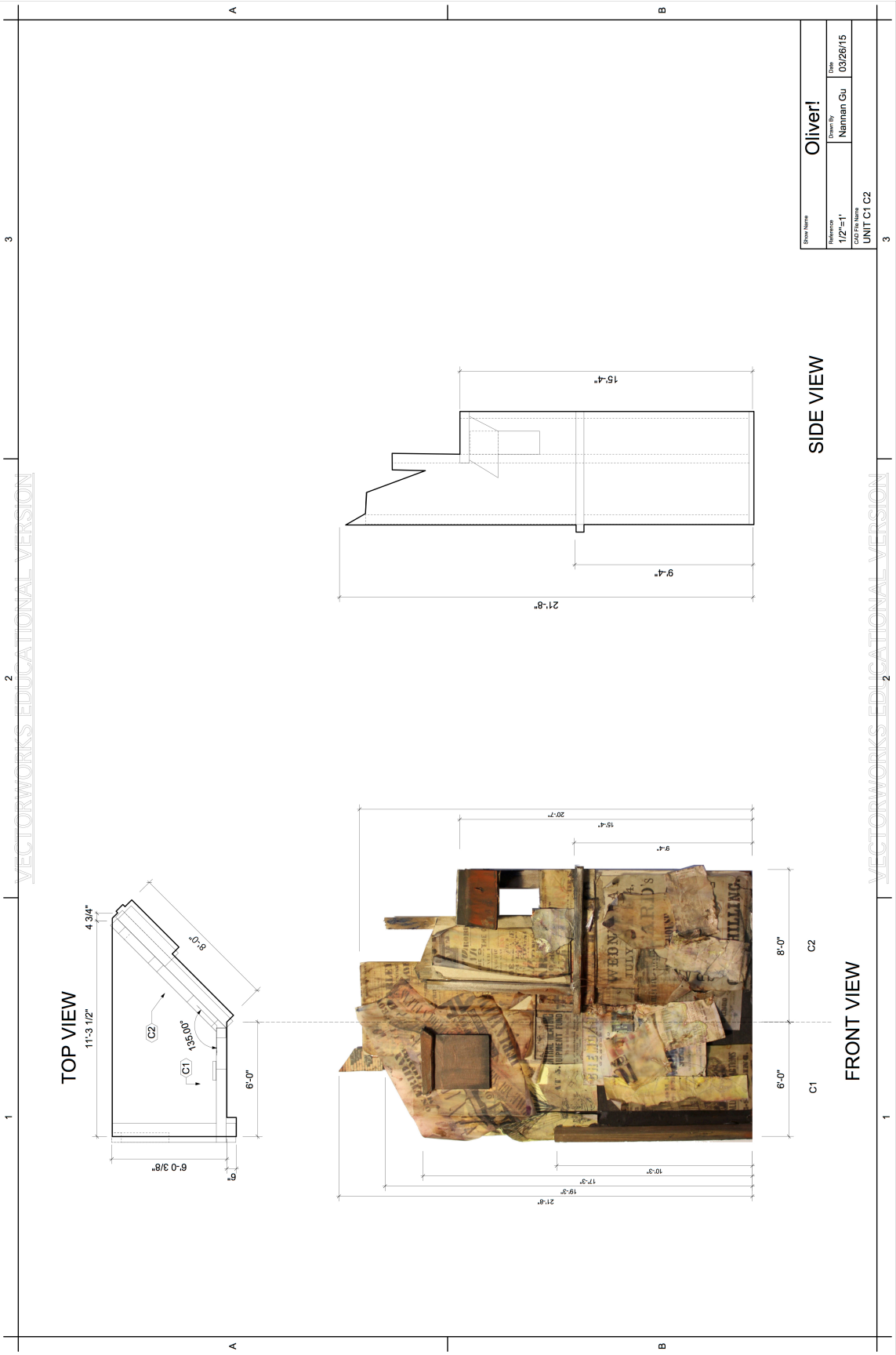


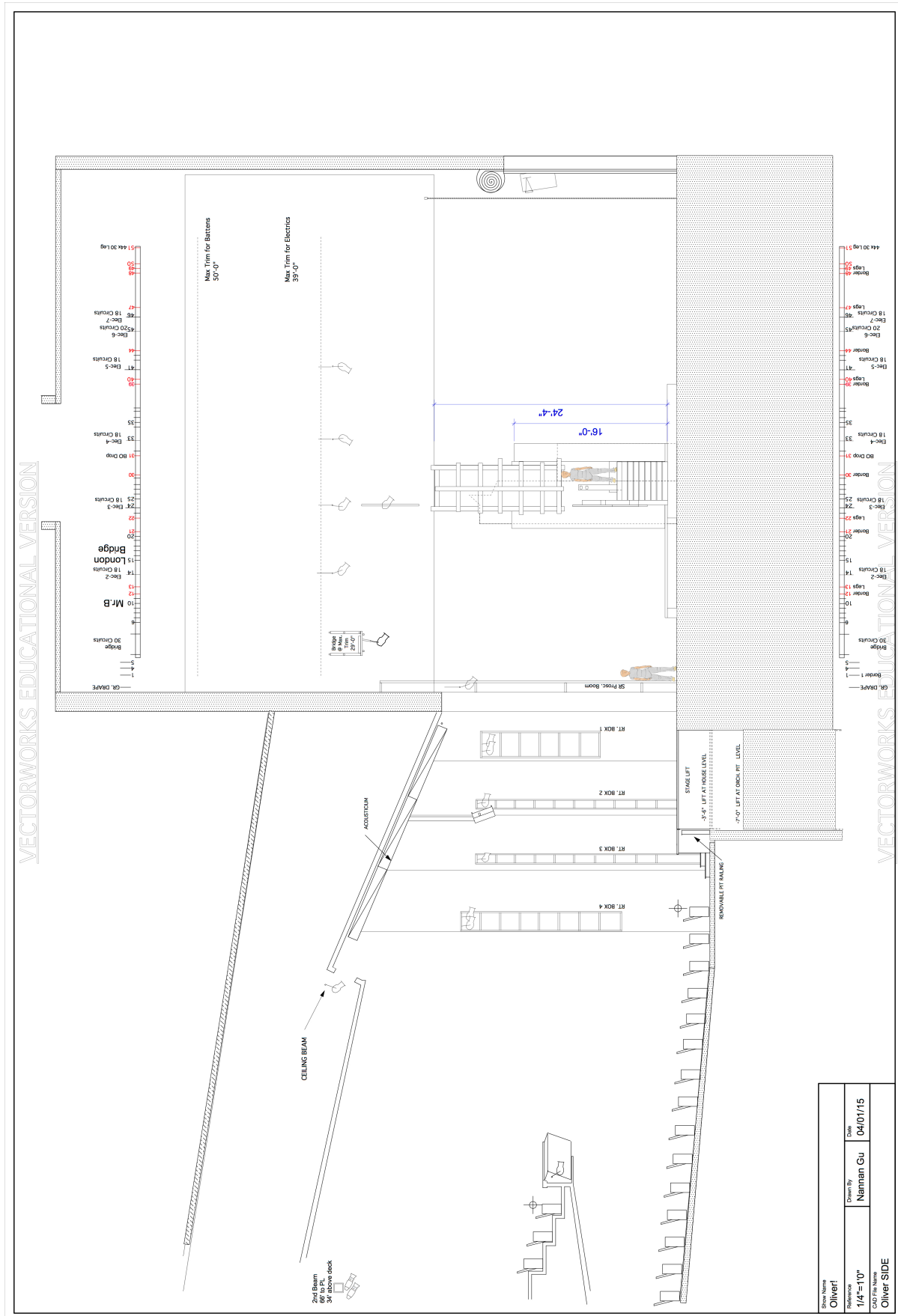
The window on the left side should be able to be opened. And the one on the right has some clothes that hanging up outside it.

Actors and stage crew should be able to appear behind the window. Ladders can be add to the back of this unit.





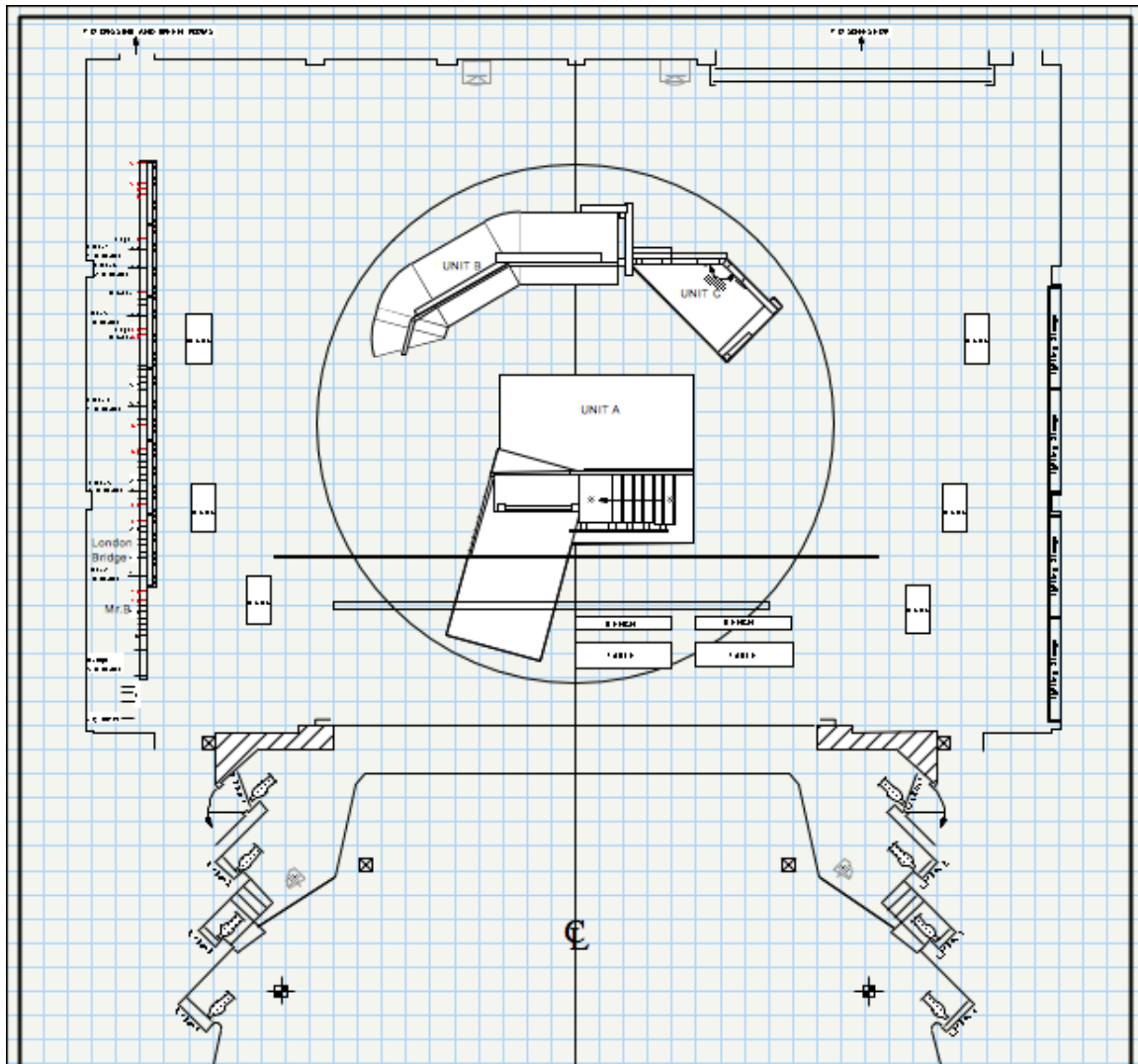




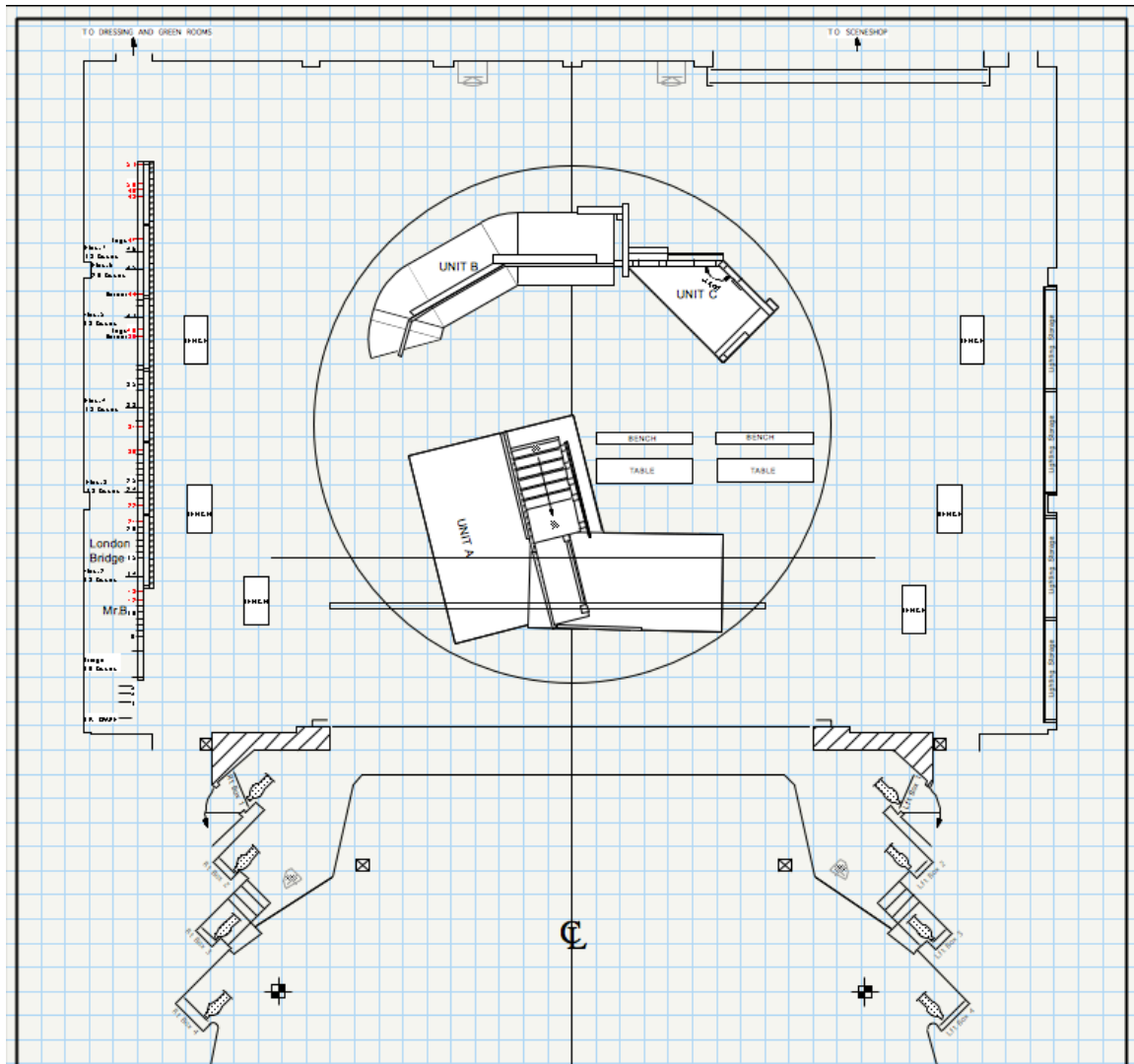
Ground Plans

ACT ONE

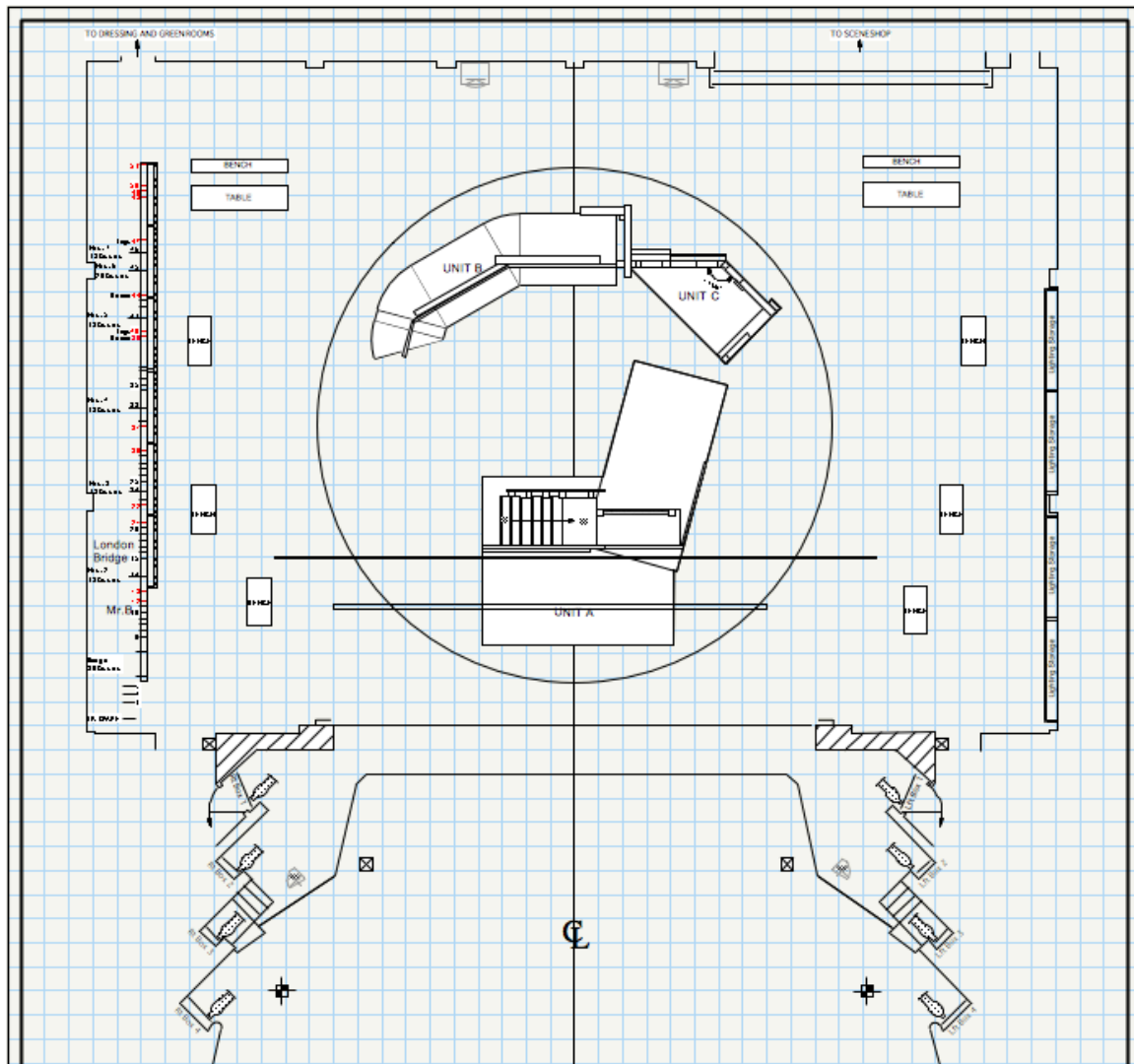
SCENE 1.1. THE WORKHOUSE



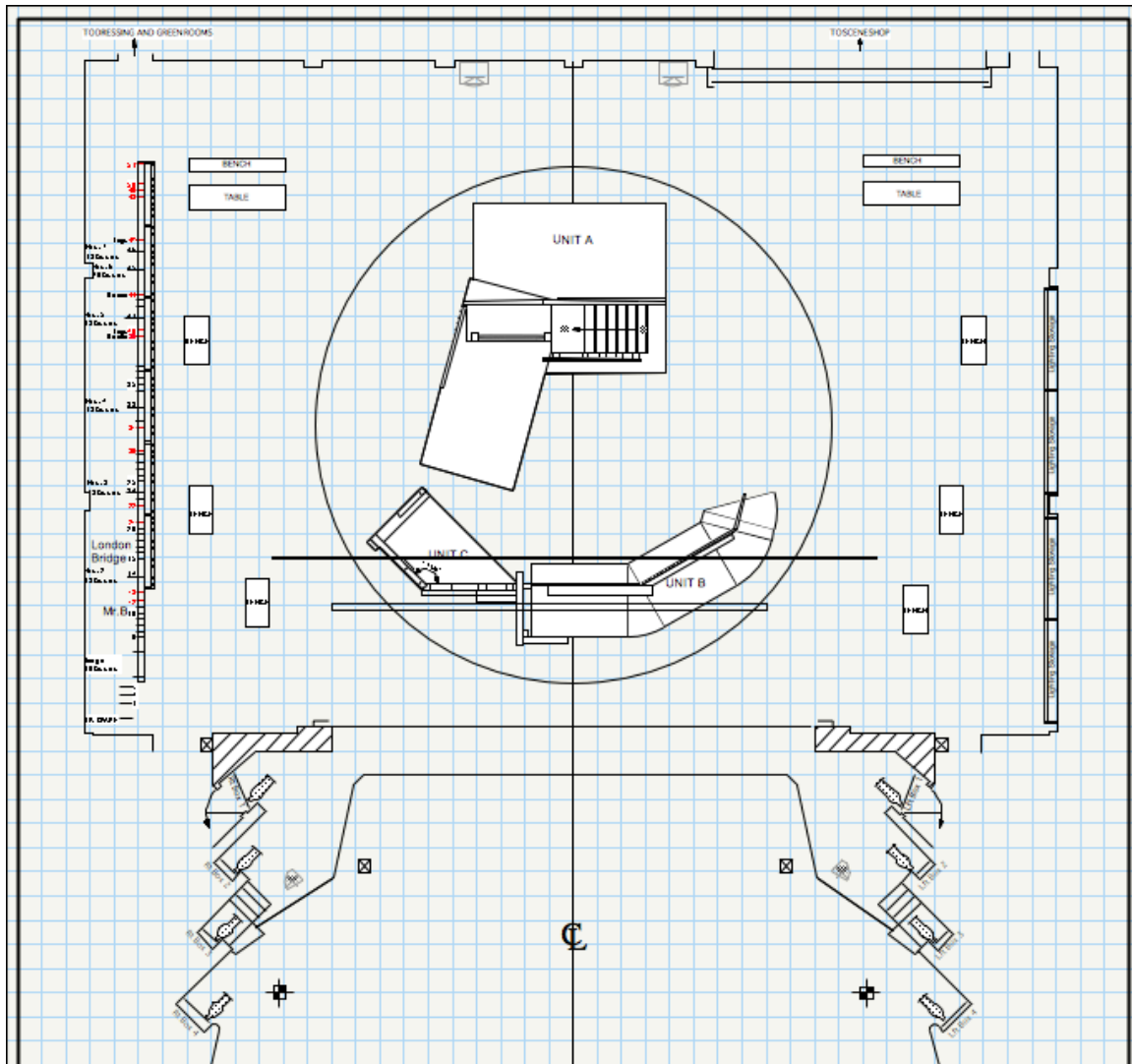
SCENE 1.2. MRS. CORNEY'S PARLOR



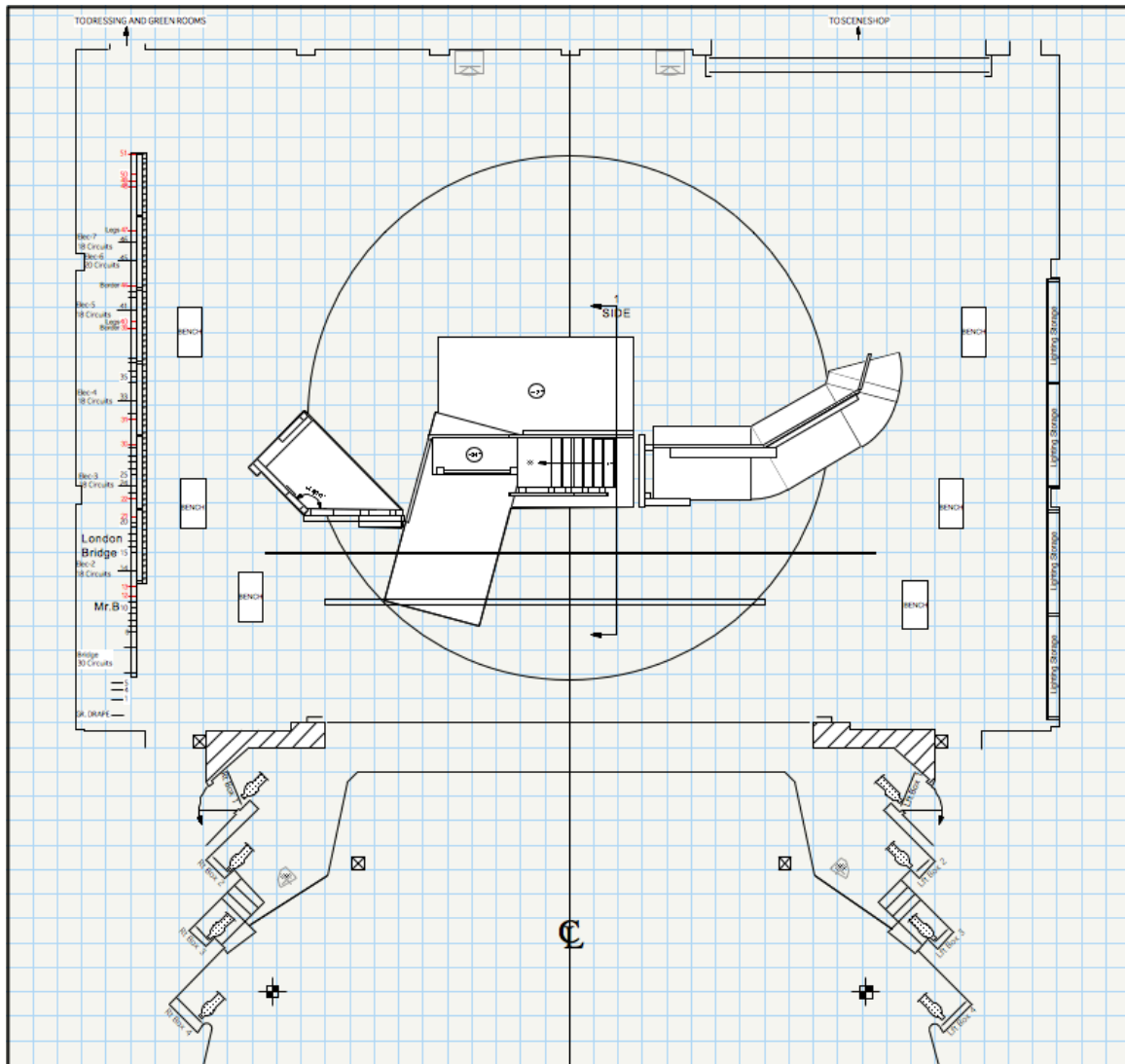
SCENE 1.3. UNDERTAKER'S



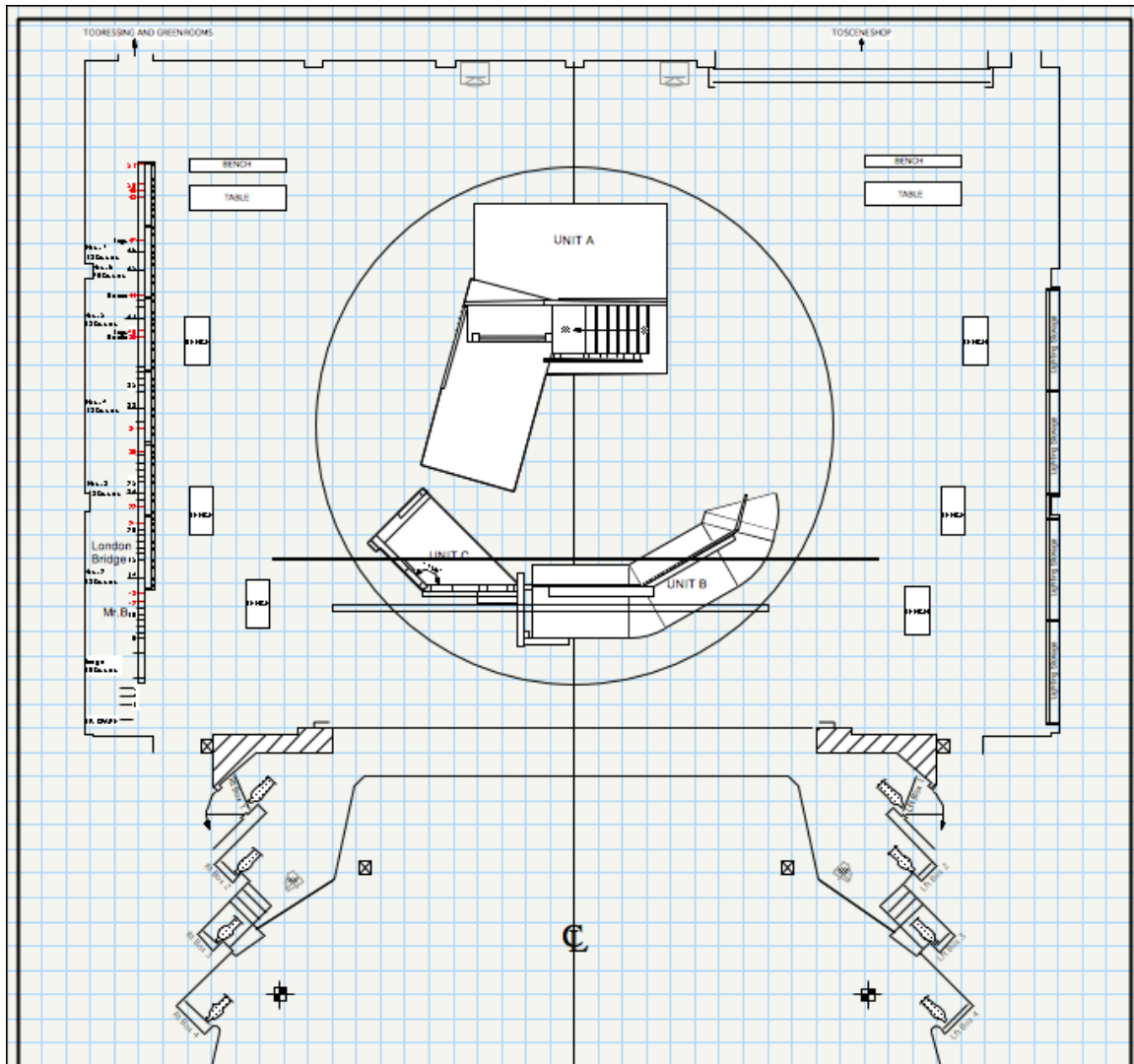
SCENE 1.4. LONDON STREET



SCENE 1.5 FAGIN'S KITCHEN

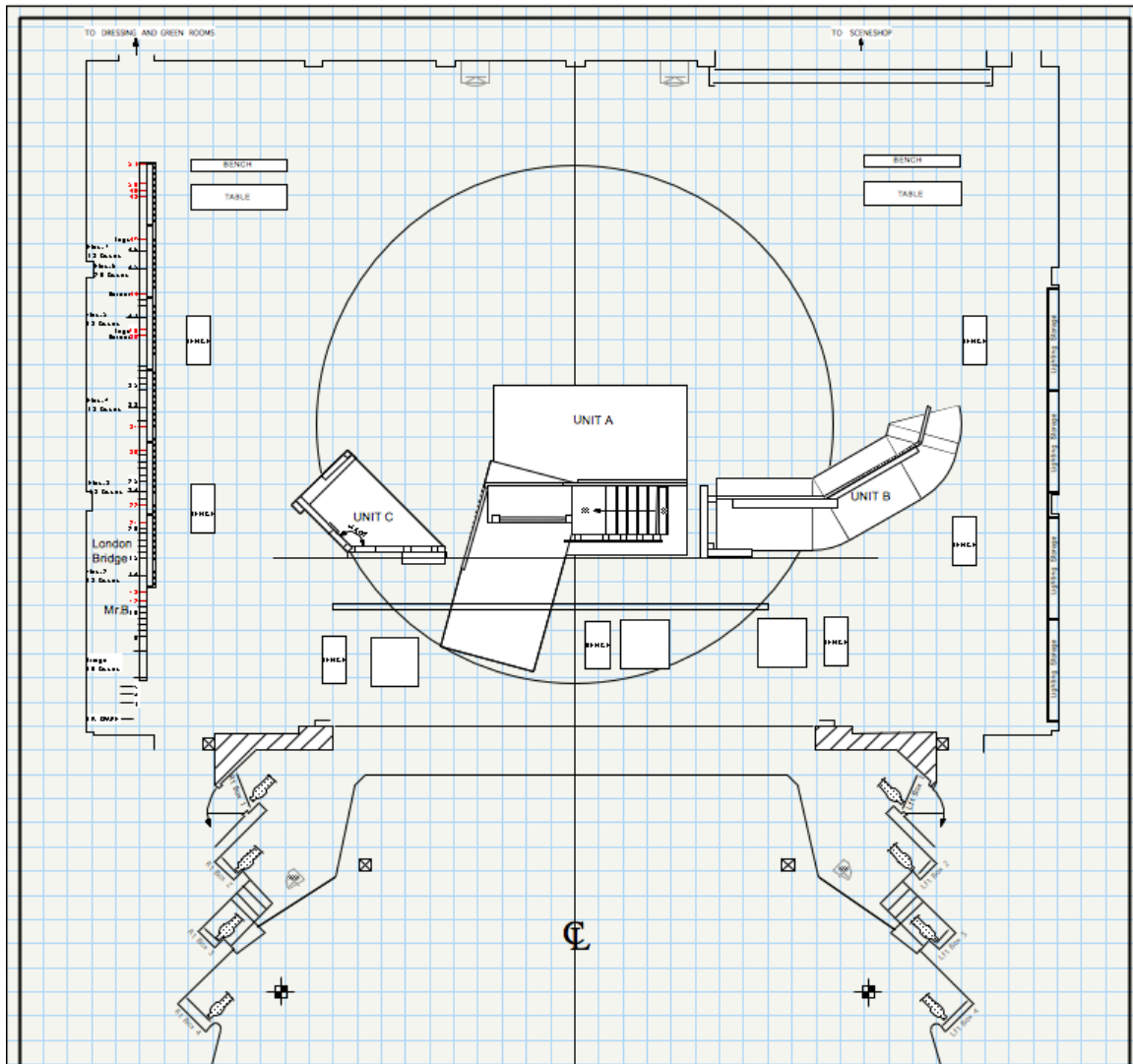


SCENE 1.6. ROBBERY (LONDON STREET)

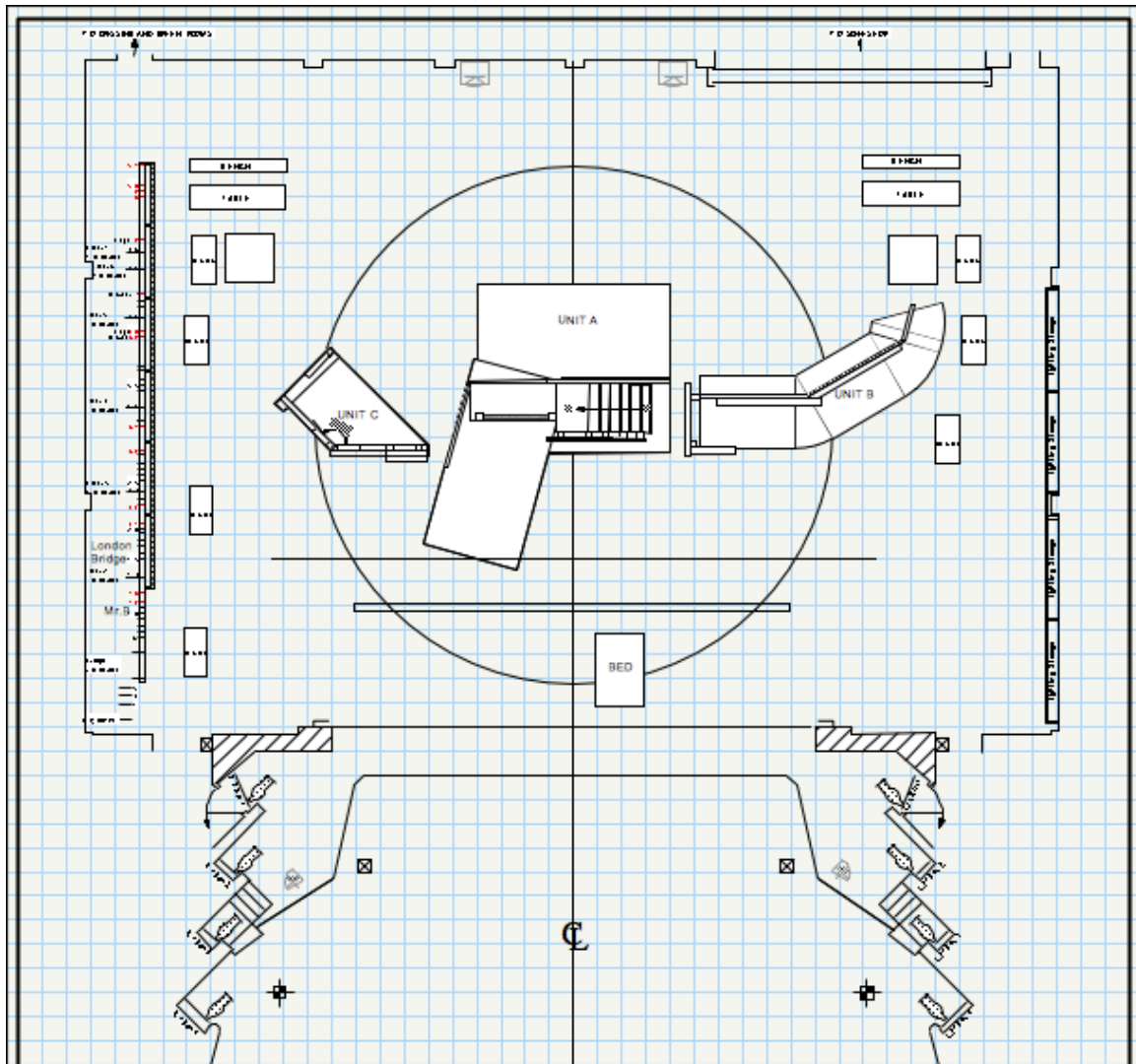


ACT TWO

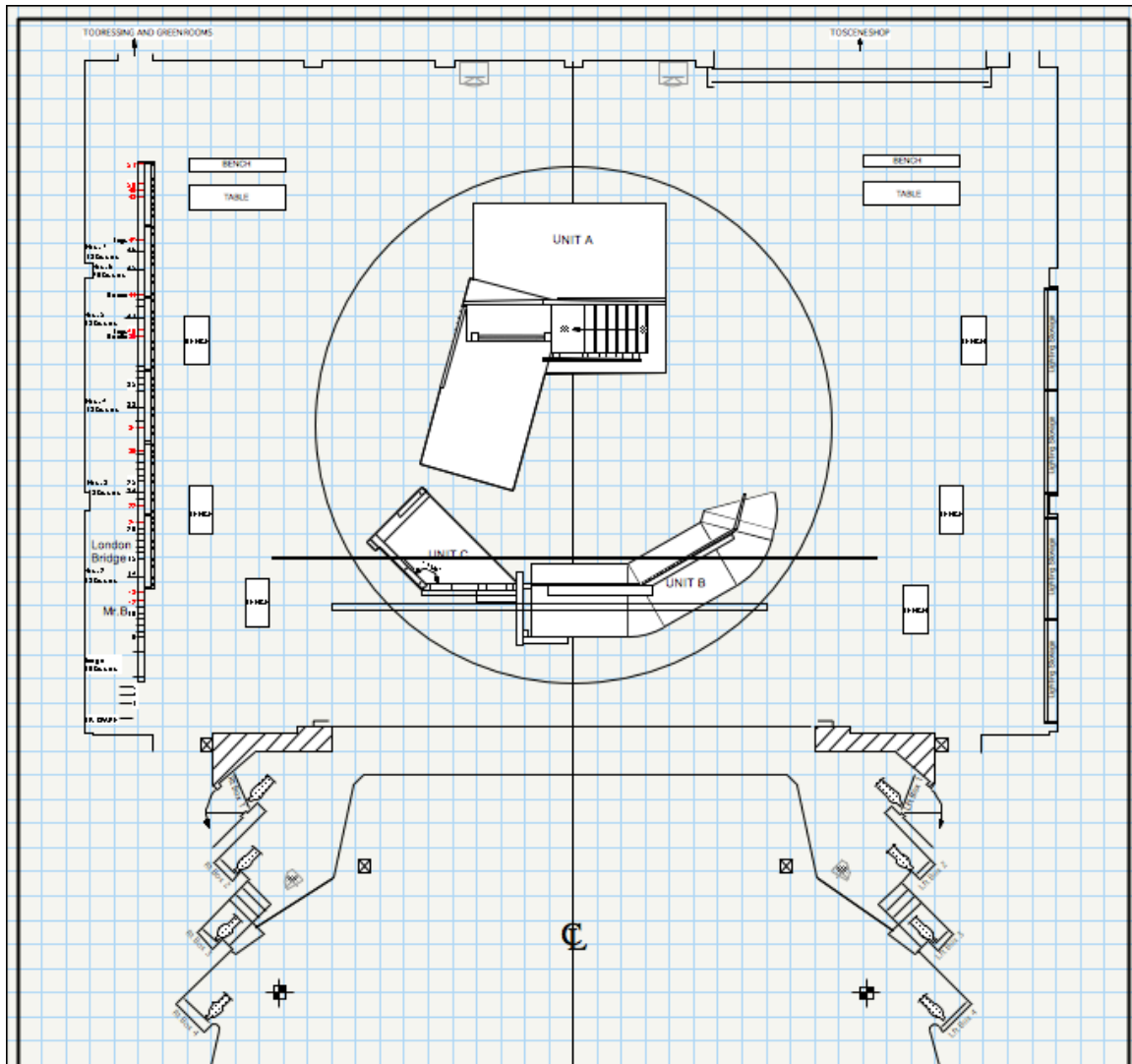
SCENE 2.1. THE THREE CRIPPLES SALOON.



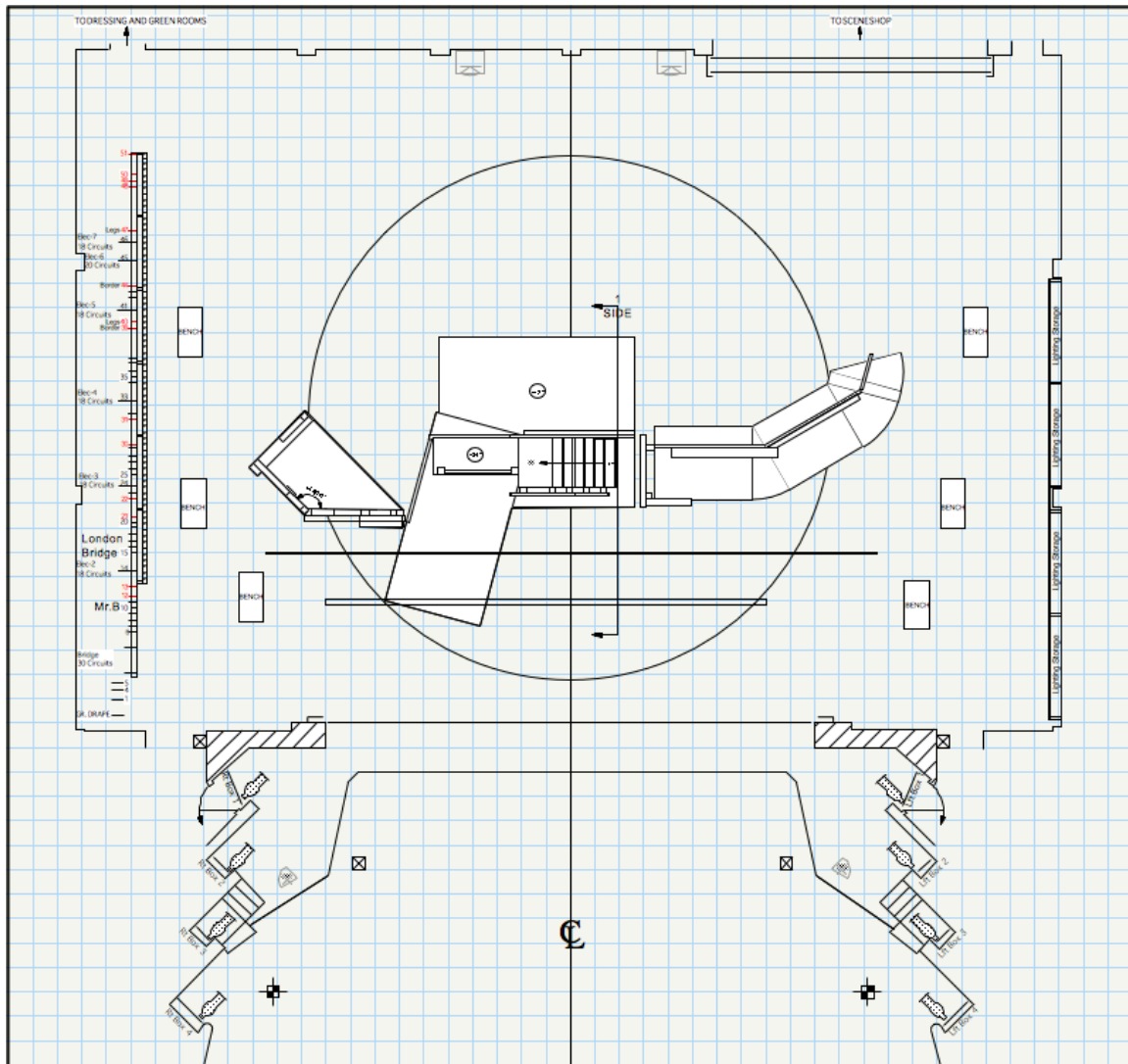
SCENE 2.2 MR. BROWNLOW'S



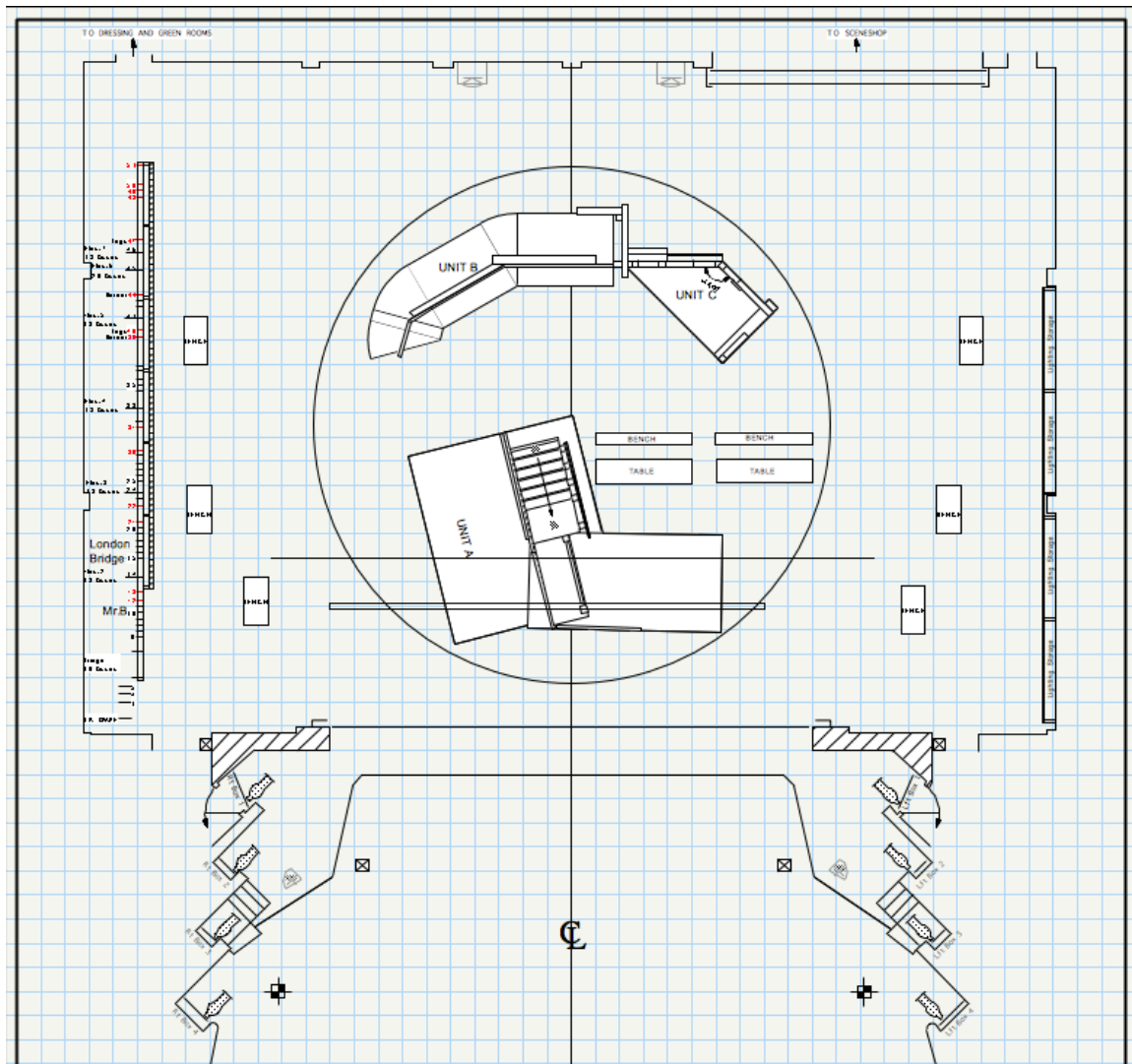
SCENE 2.3. RECAPTURE (LONDON STREET)



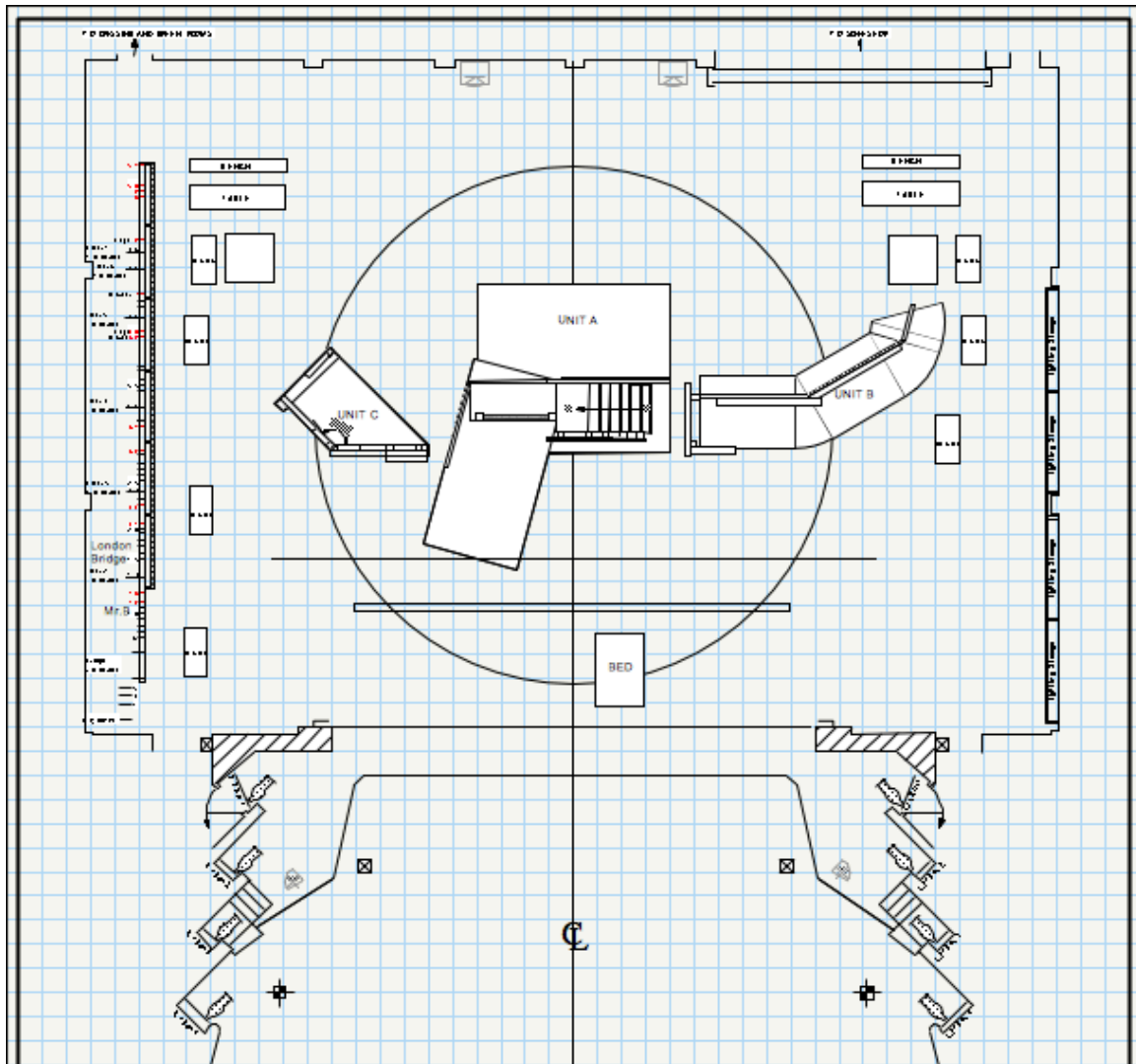
SCENE 2.4. FAGIN'S KITCHEN



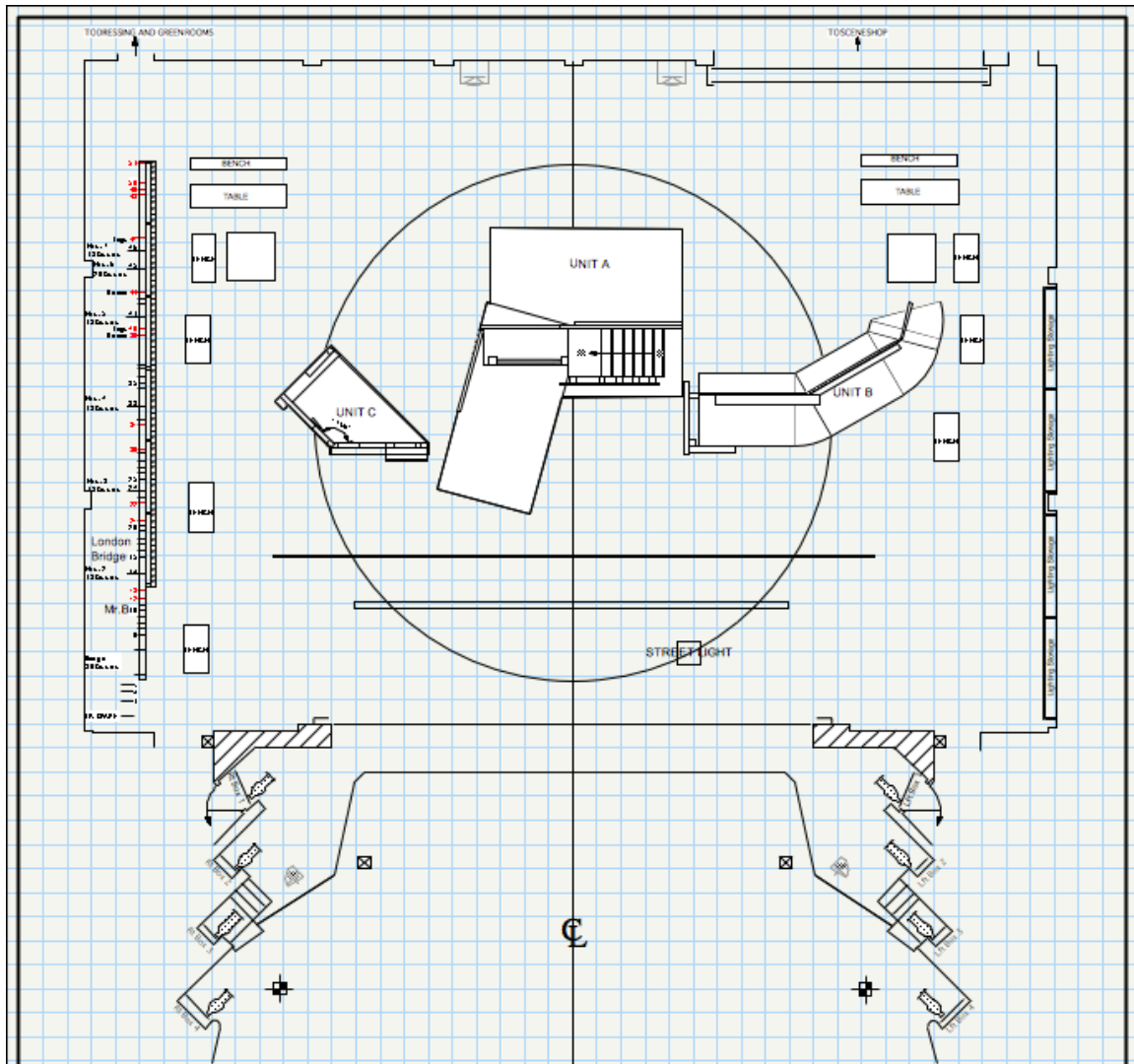
SCENE 2.5. MRS. CORNEY'S PARLOR



SCENE 2.6. MR. BROWNLOW'S



SCENE 2.7. LONDON BRIDGE



IV. Costume Design

My costume design for Oliver! is based on the research of the 19th century London, mostly the Victorian Londoner's daily clothes. Dickens' main illustrator Hablot Knight Browne's works are very helpful. (see picture C1 and C2)



(C1)



(C2)

However, I am not going to just use natural fabric. I decide to play with some synthetic fabric (like acrylic, polyester and metallic fiber) to help building the world of imagination and break the time/space boundary.

The overall costume design will be very vibrant, full of energy and also have a sense of humor. According to Dickens' detailed observation of all of the characters, I think each specific costume should make a clear point of what kind of people the character is right away. In other words, I design the costumes in a simplified or

exaggerated way. Acrylic paint, spray paint and fabric paint will also play an important role in decorating the costumes.

Patches, paint, soil and dirt cover Oliver's costume. His shirt is broken and a few buttons are lost. A rusty rope is being used as his belt. His overcoat is something he has owned for a longtime, maybe comes from an older boy in the workhouse.

The ends of the sleeves are cut uneven and rolled up to fit him better. His baggy pants are not long enough too, and his knees are rubbed white. Oliver will change to a new suit after being adopted by Mr. Brownlow.

Fagin is my favorite character. He has an extremely dramatic and charming character. I picture him as an evil magician who can attract everyone's attention very easily. He wears an oversized baggy deep blue overcoat with mismatched patches and painted strips. He has many pockets to hide his secret treasure. Key chains, pocket watches, beads and handkerchiefs are attached to his vest. Much-soiled hat, pants and tights indicate his living environment. Some golden buttons and trims can help show his greed.

Mr. Bumble is a parish beadle, he enters with Widow Corney, the workhouse mistress. Mr. Bumble's blue beadle coat should look bizarre and astonishing. Sparkling trims and golden painted patterns make him look extremely funny and arrogant. Oversized hat has red flowers to match the red on his suit. Dangling beads are attached to the bottom of all the edges.

Mrs. Corney is a female version of him. Her skirt should be extremely big. A petticoat can be added to help build the fullness. Understructure like a hoop or cage crinoline. Shoulder pads are also necessary. The texture is painted both on her skirt and apron.

Sharp pointed red high heels and necklace of red triangles also improve her craziness.

The Artful Dodger has the most colorful and interesting costume. He is proud of himself and also has a great sense of humor. He is smart and good at dealing with all kinds of people. What he wears is something of his own design. I gave him an oversized tweed tailcoat with painted white dots. The sleeves of the coat are missing, and we can see the gray cotton shirt with patches. Some bright color is used as highlights of his costume, a red silk necktie, green ribbon on his top hat and shiny buttons of all kind. He also owns some “tools” as a “professional” pocket-picker, such as an umbrella, a broken pocket watch and a piece of steel wire.

Mr. Sowerberry and Mrs. Sowerberry work as undertaker. I designed their costume according to Victorian London style undertaker uniform, including the top hat with hanging ribbon and the all black suits. Using different textures of black add to the drama of his character. Mr. Sowerberry’s coat is made of black velvet. He has a very simple outfit without any superfluous decoration. On the contrary, Mrs.

Sowerberry’s dress is made of black silk brocade with a painted metallic golden pattern. Her blouse is constructed with extra large shoulder pads and white lace.

Noah Claypole wears a green frock coat with brown leather patches on the elbows. He is the Sowerberry’s obnoxious apprentice, a cowardly bully. To make fun of him, I dressed him a green Outdoorsman’s Cap(tam O’shanter) with a bright red fur puffball attached on the top. He also wears a pair of bright yellow sneakers with dark gray striped socks. His girlfriend Charlotte wears a brown striped dress with

pink trim. Her dress makes her look like twice the size of Noah. A pair of big shoulder pads is also helpful in helping her look more preposterous.

Bill Sykes is a fearsome and notorious criminal. I give him a top hat and a trimmed Edwardian Morning Coat that is made of shiny and metallic sequins. A "full beard" makes him look more exaggerated. He also wears leather suspenders and belt with hanging metal jewelry and key chains. Those decorations make noises and forecast his arrival. Nancy, Bill's lover, is a member of Fagin's gang. She wears a red and black lacy dress and broken stockings. She looks fleshy and stout in the beginning of the play and gradually become pale and lifeless.

Mr. Brownlow is a kind-hearted gentleman who saves Oliver. He should be a completely opposite image to Fagin and Bill. His existence represents the upper class Londoner. He wears a brown beaver top hat with a brown fur tailcoat, white silk shirt and red satin puff tie with diamond tie tack. A gold pocket watch with chain also highlights his silk brocade vest.

For the kids of Fagin's gang, I decided to give them a bunch of mixing costumes to play with. They can pick whatever they need to match my costume renderings. A typical Fagin boy has a patched and much-soiled skeleton coat, an old broken shirt that had been owned by someone else, a pair of loose trousers with many pockets and a hat pinched up at the side. They can also wear all kinds of colorful neckerchiefs.



MR. SOWERBERRY



MR. BUMBLE



MRS. CORNEY



BROWNLOW



NOAH



CHARLOTTE



BILL SYKES



NANCY



OLIVER
TWIST



WORKHOUSE BOYS



THE ARTFUL DODGER



FAGIN'S GANG



FAGIN

OLIVER!

COSTUME LAYOUT

OLIVER!

OLIVER TWIST # 1



2

OLIVER'S SUIT AFTER
BEING ADOPTED BY MR. BROWNLOW



← OLD BROKEN COAT
TOO SMALL
UNMATCHED/LOOSE BUTTONS
PAINTED TEXTURE ON BOTH
COAT AND VEST

← SLEEVES ROLLED UP
ROPE AS BELT
DIRT ON BOTH FACE AND HANDS

↙ MADE FROM
ALL KINDS OF OLD FABRIC

SHOES WITH HOLES
WITHOUT PART OF BOTTOM

Nannan Gu '15







OLIVER!

THE ARTFUL DODGER





OLIVER!





OLIVER!

NANCY



a

OLIVER!

MR. BROWNLOW

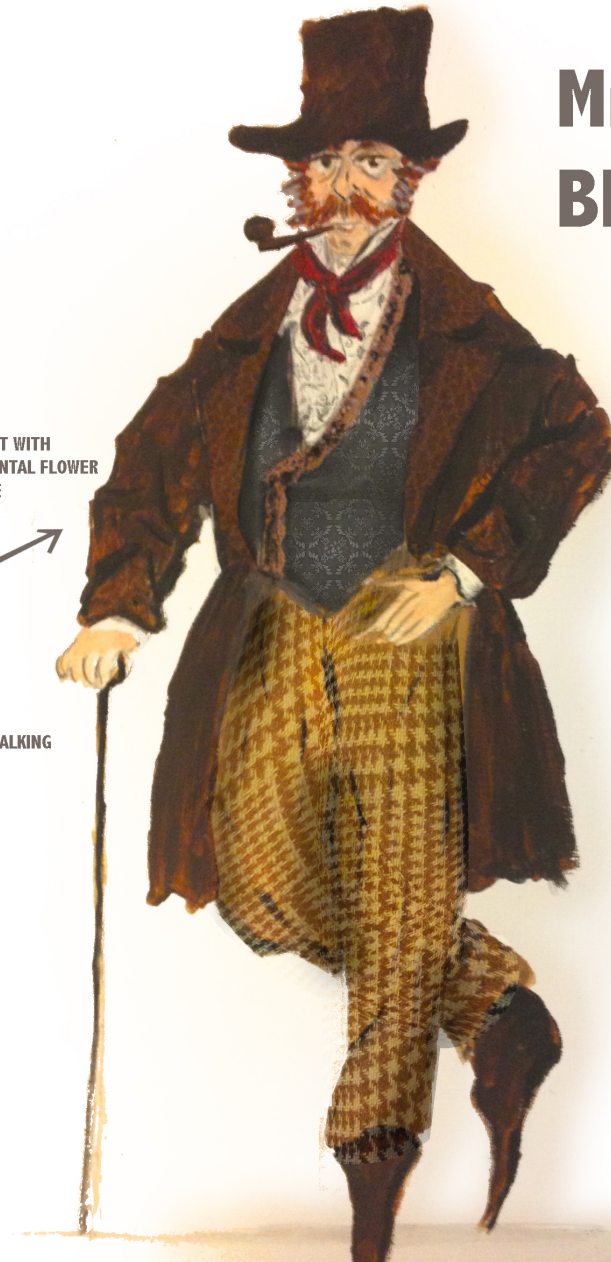
SILK VEST WITH
ORNAMENTAL FLOWER
TEXTURE



ADD WALKING
STICK



ADD OVERCOAT
LIKE THE RESEARCH PICTURE



Nannan Gu '15

OLIVER!

THE WORKHOUSE BOYS



Nannan Gu '15



“OLIVER!” COSTUME PIECE LIST

OLIVER

Workhouse Uniform
Burgundy Frock Coat with Patches
Broken Rugged Canvas Vest with Yellow Dots
Baggy Dark Gray Trousers
Old Working Boots
The Poor-boy Cap
Leather Buckle Suspenders
Gray Plaid Suit Set

MR.BUMBLE

Navy Cocked Bicorn
Navy Beadle Coat with Golden/Red Trims
Silk Double Breasted Vest, Golden/Red
White Satin Napoleonic Shirt
Black Satin Puff Tie
Gold Tie Tack
Gold Pocket Watch with Chain
Black Velvet Knickers
White Calf-Length Socks
Leather Buckle Suspenders
Black Leather Colonial Shoe with Golden Buckles
Shiny Golden Walking Stick

MRS.CORNEY

Red/Black Lacy Bonnet
Ivory Cotton Blouse
Oversized Painted Brown Skirt
Lacy Petticoat
Shoulder Pads
Corseted Bodice
Red Triangles Necklace
Red Leather High Heels
Tights
Socks
White Battenberg Lace Fan, Red Trim

THE WORKHOUSE BOYS

12 Workhouse Uniforms
 4 Poor-Boy Caps
 4 Outdoorsman's Caps
 2 Military Caps
 6 Gray Heavy Cotton Shirts, Old
 6 Burgundy Heavy Cotton Shirts, Old
 6 Broken Brown Striped Trousers
 6 Navy Broken Trousers
 5 Pairs of Socks
 4 Working Aprons
 5 Rope Belts
 4 Suspenders
 7 Leather Working Boots
 5 Slippers
 6 Ties/Scarves

MR. SOWERBERRY

Black Silk Top Hat with Silk Ribbon
 Black Velvet Suit Set
 White Satin Shirt
 Black Striped Sneakers
 White Calf-Length Socks
 Black Leather Colonial Shoe with White Buckles
 Pearl Tie Tack
 Silver Metal Glasses
 Ambassador Mustache
 Deluxe Floppy Bow Tie
 Walking Stick
 Leather Belt
 Leather Suspenders

MRS. SOWERBERRY

White and Black Lace Bonnet
 White Pearl Necklace
 Ivory Satin Shirt
 Corseted Bodice
 Black Velvet Blouse with White Lace/Trim
 Black Satin Dress with Gold Pattern
 Black Leather High Heels
 Ivory White Cotton Petticoat
 Black Tights
 Satin Black Gloves
 Pearl Earrings

NOAH

Green Plaid Wool Outdoorsman's cap
 Green Frock Coat with Brown Patches
 Dark Brown Vest
 Yellow Knickers
 Dark Gray Tights
 Dark Gray Socks
 Brown Leather Shoes
 White Cotton Shirts
 Belt
 Suspenders

CHARLOTTE

Ivory Cotton Lace Bonnet
 Pink Silk Fake Collar
 Brown Striped Dress with Pink Trim
 Oversized Red Cotton Petticoat
 Pink Heavy Canvas Apron
 Brown Low Heel Boots
 Shoulder Pads
 Corseted Bodice

THE ARTFUL DODGER

Top Hat with Green Ribbon
 Oversized Broken Tweed Tailcoat/Painted White Dots
 Red Silk Neck Tie
 Gray Broken Cotton Shirt
 Brown Working Trousers
 Striped Socks
 Brown Leather Working Boots
 Umbrella
 Pocket Watch with Chains
 Handkerchiefs of all kinds
 Buttons of all kinds
 Red Ribbons
 Leather Belt
 Leather Suspenders

FAGIN

Brown Beaver Top Hat with Extra Large Edge
 Navy Old Overcoat with Painted Texture
 Key Chains
 Pocket Watch with Chains
 Brown Silk/Satin Scarves
 Gray Cotton Shirt with Golden Trim
 Deep Blue Satin Vest
 Red Dotted Handkerchiefs
 Deep Brown Heavy Cotton Trousers
 Brown Plaid Tights
 Black Socks
 Black Leather Colonial Shoe with Golden Buckles
 Leather Suspenders

FAGIN'S GANG

4 Burgundy Tailcoats
 4 Brown Frock Coat
 6 Brown Jackets
 10 Gray Cotton Working Shirts
 4 Poor-Boy Caps
 4 Top Hats
 2 Military Caps
 6 Broken Brown Trousers
 6 Navy Broken Pants
 10 Pairs of Striped Unmatched Socks
 4 Old Vests
 5 Leather Belts
 8 Suspenders
 7 Leather Working Boots
 5 Slippers
 4 Pocket Chains
 10 Ties/Scarves of different color and shapes
 5 Tights

NANCY

Red Lace Flower Hat
Red and Black Lace Dress
Black Lace Petticoat
Corseted Bodice
Navy Striped Tights
Black Leather Dancing Boots
Wool Shawl

BILL SYKES

Shiny Top Hat
Shiny Trimmed Edwardian Morning Coat
Fur Collar
Navy Blue Striped Trousers
Yellow Satin Vest
White Cotton Shirt
Black Red Dotted Necktie
Red Socks
Black Leather Short Boots
Beard and Facial Hair
Leather Suspenders
Leather Belt
Cane

MR. BROWNLOW

Brown Beaver Top Hat
Facial Hair
Pipe
Silk Brocade Vest
Brown Fur Tailcoat
White Silk Shirt
Yellow Plaid Pants
Socks
Leather Shoes
Walking Stick
Deep Red Satin Puff Tie
Diamond Tie Tack
Gold Pocket Watch with Chain
Leather Suspender
Lather Belt

V. LIGHTING DESIGN

My goal of the lighting design is to reinforce my production design concept. I start the approach from working on the light storyboards. It helps me a lot in locating the focusing areas, positions and directions of lights. For the main 18 focusing areas, I have two front lights: L103 Straw and L063 Pale Blue; two left side lights: L020 Medium Amber and L049 Medium Purple; two right side lights: L075 Evening Blue and L025 Sunset Red; two top lights: L105 Orange and L085 Deep Blue; one back light: L170 Deep Lavender.

I took pictures of every different scene in my set model and edit those images in Photoshop: change the solution to black and white; draw figures and extra shadows. Then I print those images on brown craft paper and use white charcoal to add highlights.

According to my research, during the Victorian period, most buildings and streets in London were lit by gas and most houses were lit by candles and oil lamps. After having achieved the visibility, I want to create the dramatic visual and emotional atmosphere. Foggers and hazers may be used to reveal the light beams and create more shadow.



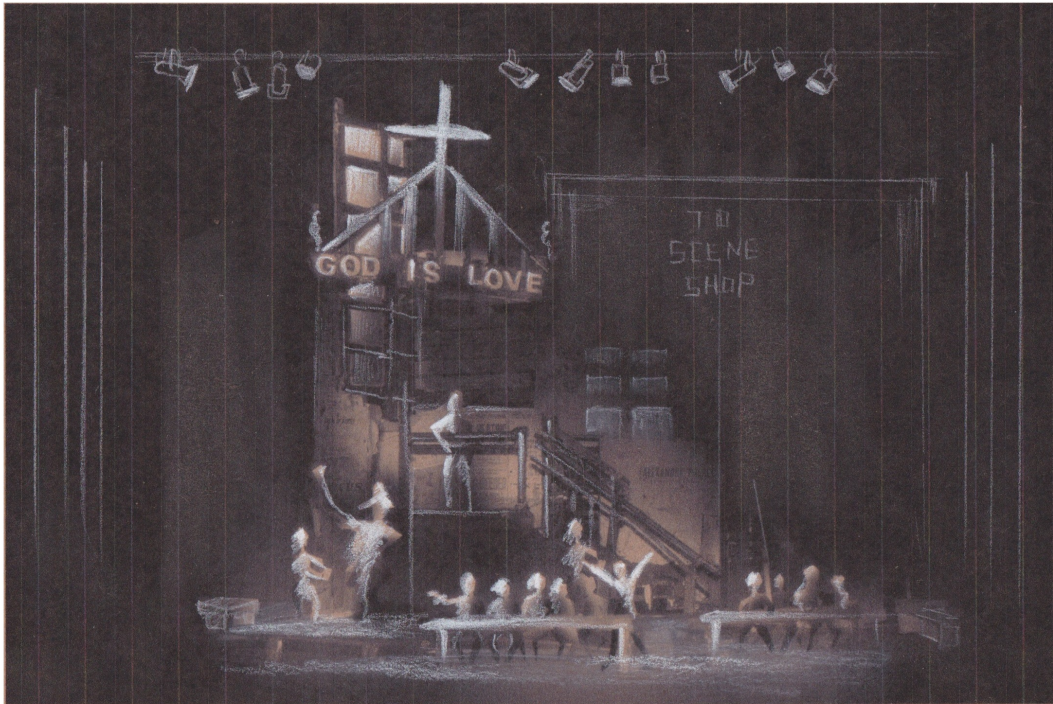
(L1)



(L2)

Picture L1 and L2 are paintings made by Victorian painter John Atkinson Grimshaw(1836-1893). They provide me the lighting atmosphere that I need for the London Street scenes in the evening.

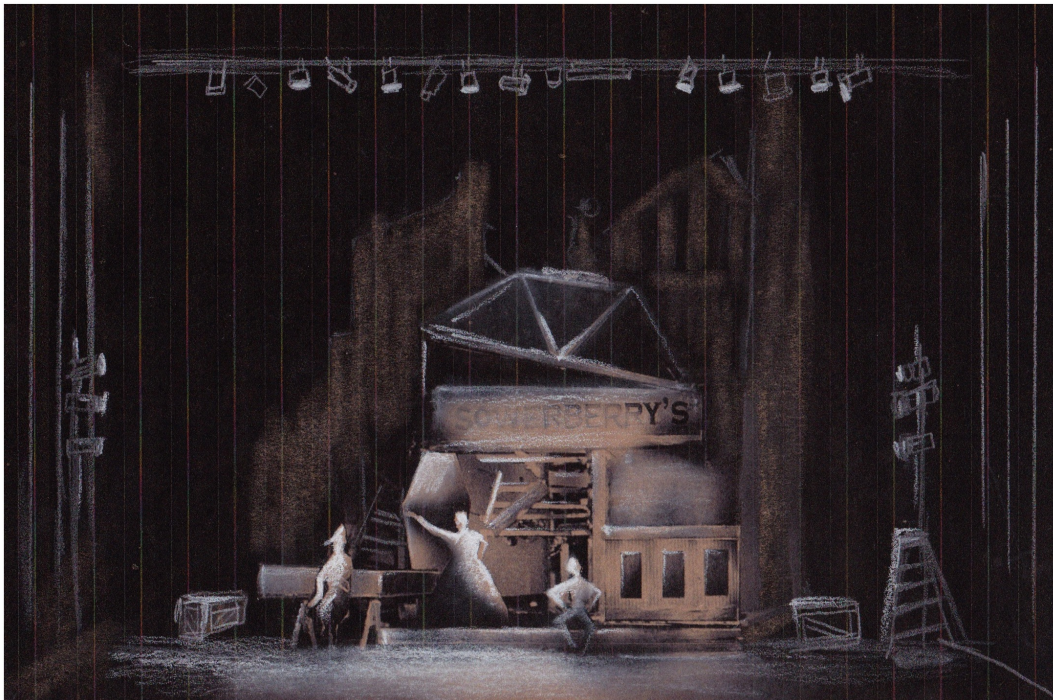
Light Storyboards



ACT ONE SCENE 1. WORKHOUSE



ACT ONE SCENE 2. MRS. CORNEY'S PARLOR



ACT ONE SCENE 3. THE PARISH UNDERTAKER MR.SOWERBERY'S



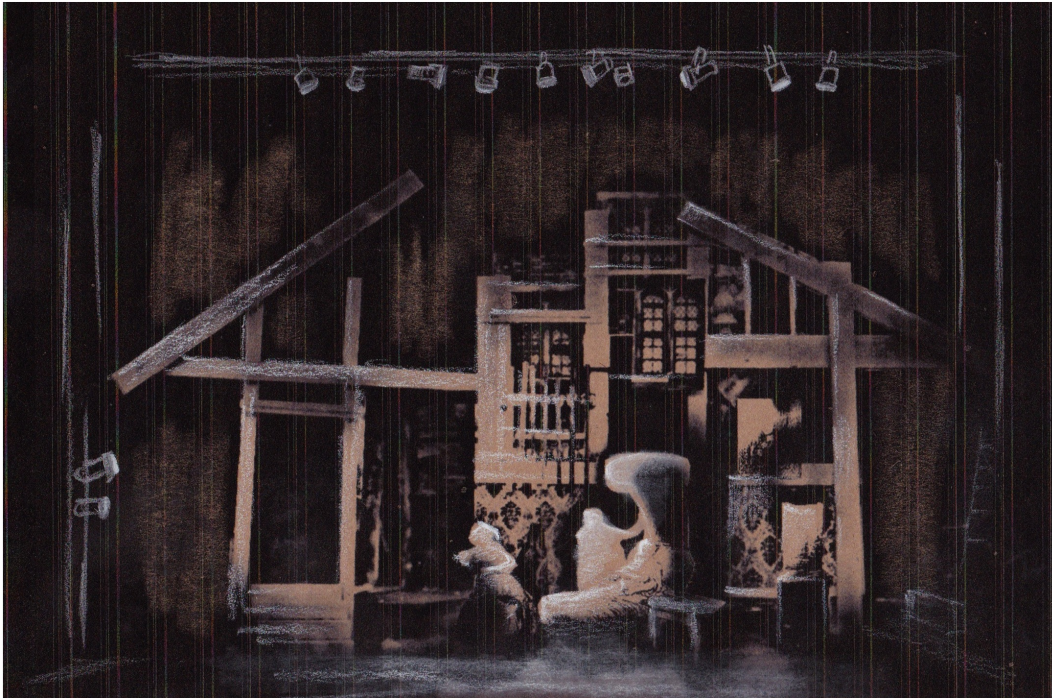
ACT ONE SCENE 4. LONDON STREET



ACT ONE SCENE 5. FAGIN'S KITCHEN



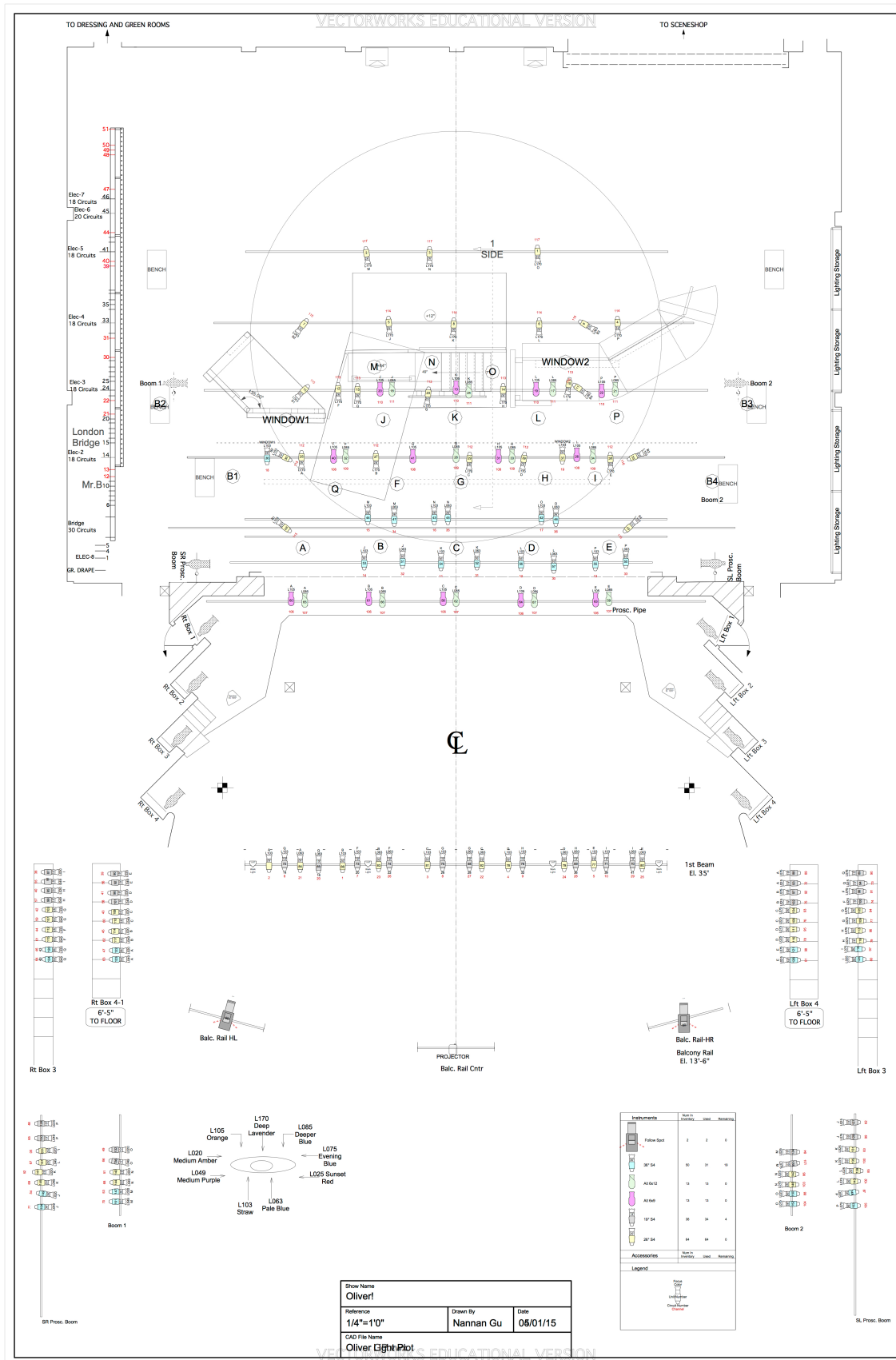
ACT TWO SCENE 1. AT THE THREE CRIPPLES SALOON



ACT TWO SCENE 2. IN BROWNLOW'S UPSCALE LONDON HOUSE



ACT TWO SCENE FINAL. LONDON BRIDGE



Instrument Schedule

Oliver!							Friday, May 1
			Instrument Schedule				
Position	Unit Number	Channel	Circuit Number	Inst Type	Wattage	Color	Focus
1st Beam	86	1		26i S4	575W	L103	B
	83	23		26i S4	575W	L063	B
		2		26i S4	575W	L103	A
	84	21		26i S4	575W	L063	A
	81	3		26i S4	575W	L103	C
	77	5		26i S4	575W	L103	E
	80	25		26i S4	575W	L063	E
	78	4		26i S4	575W	L103	D
	79	24		26i S4	575W	L063	D
	82	22		26i S4	575W	L063	C
	72	6	14	Source 4 19d	575W	L103	Q
	85	20	16	Source 4 19d	575W	L063	Q
	73	7	20	Source 4 19d	575W	L103	F
	74	26	22	Source 4 19d	575W	L063	F
	75	8	26	Source 4 19d	575W	L103	G
	68	27	28	Source 4 19d	575W	L063	G
	76	9	32	Source 4 19d	575W	L103	H
	69	28	36	Source 4 19d	575W	L063	H
	71	10	39	Source 4 19d	575W	L103	I
	70	29	41	Source 4 19d	575W	L063	I
Balc. Rail HL	59			Follow Spot	575W		...
Balc. Rail-HR	60			Follow Spot	575W		...
Boom 1	144	68		26i S4	575W	L049	N
	147	53		36i S4	575W	L020	M
	151	70		36i S4	575W	L049	M
	132	49		19i S4	575W	L020	O
	136	66		19i S4	575W	L049	O
	140	51		26i S4	575W	L020	N
Boom 2	146	103		26i S4	575W	L075	N
	150	88		36i S4	575W	L025	O
	152	104		36i S4	575W	L075	O
	134	84		19i S4	575W	L025	M
	138	101		19i S4	575W	L075	M
	142	86		26i S4	575W	L025	N
BRIDGE-MID	49	116		26i S4	575W	L103	B4
	48	115		26i S4	575W	L103	B1

BRIDGE-US	45	35		36i S4	575W	L063	N
	42	17		36i S4	575W	L103	O
	46	36		36i S4	575W	L063	O
	44	15		36i S4	575W	L103	M
	47	34		36i S4	575W	L063	M
	43	16		36i S4	575W	L103	N
ELEC- 2-1	29	112		26i S4	575W	L170	C
	39	112		26i S4	575W	L170	D
	25	112		26i S4	575W	L170	A
	27	112		26i S4	575W	L170	B
	35	116		26i S4	575W	L103	B3
	37	19		26i S4	575W	L103	WINDOW2
	38	112		26i S4	575W	L170	E
	30	115		26i S4	575W	L103	B2
	34	109		Alt 6x12	575W	L085	I
	41	108		Alt 6x9	575W	L105	G
	31	108		Alt 6x9	575W	L105	H
	36	18		36i S4	575W	L103	WINDOW1
	40	108		Alt 6x9	575W	L105	F
	28	109		Alt 6x12	575W	L085	G
	33	109		Alt 6x12	575W	L085	H
	26	108		Alt 6x9	575W	L105	I
	32	109		Alt 6x12	575W	L085	F
ELEC-3	14	113		26i S4	575W	L170	H
	23	113		26i S4	575W	L170	G
	12	113		26i S4	575W	L170	F
	10	113		26i S4	575W	L170	I
	15	113		26i S4	575W	L170	Q
	11	116		26i S4	575W	L063	B4
	16	115		26i S4	575W	L063	B1
	22	110		Alt 6x9	575W	L105	P
	19	110		Alt 6x9	575W	L105	L
	13	110		Alt 6x9	575W	L105	K
	20	110		Alt 6x9	575W	L105	J
	18	111		Alt 6x12	575W	L085	J
	21	111		Alt 6x12	575W	L085	P
	17	111		Alt 6x12	575W	L085	L
	24	111		Alt 6x12	575W	L085	K
ELEC-4	7	115		26i S4	575W	L063	B2
	9	116		26i S4	575W	L063	B3
	4	114		26i S4	575W	L170	P
	5	114		26i S4	575W	L170	J
	8	114		26i S4	575W	L170	K

	6	114		26i S4	575W	L170	L
ELEC-5	1	117		26i S4	575W	L170	O
	3	117		26i S4	575W	L170	N
	2	117		26i S4	575W	L170	M
ELEC-8	57	30		36i S4	575W	L063	L
	56	12		36i S4	575W	L103	L
	50	33		36i S4	575W	L063	P
	55	13		36i S4	575W	L103	P
	51	32		36i S4	575W	L063	J
	53	14		36i S4	575W	L103	J
	52	31		36i S4	575W	L063	K
	54	11		36i S4	575W	L103	K
Lft Box 3	100	74		19i S4	575W	L025	F
	94	73		19i S4	575W	L025	Q
	109	77		26i S4	575W	L025	G
	125	80		36i S4	575W	L025	I
	118	79		26i S4	575W	L025	H
	96	91		19i S4	575W	L075	F
	89	90		19i S4	575W	L075	Q
	105	94		26i S4	575W	L075	G
	119	97		36i S4	575W	L075	I
	113	96		26i S4	575W	L075	H
Lft Box 4	102	75		19i S4	575W	L025	B
	93	72		19i S4	575W	L025	A
	108	76		26i S4	575W	L025	C
	126	81		36i S4	575W	L025	E
	116	78		26i S4	575W	L025	D
	97	92		19i S4	575W	L075	B
	88	89		19i S4	575W	L075	A
	104	93		26i S4	575W	L075	C
	121	98		36i S4	575W	L075	E
	111	95		26i S4	575W	L075	D
Prosc. Pipe	61	106		Alt 6x9	575W	L105	B
	60	106		Alt 6x9	575W	L105	A
	58	106		Alt 6x9	575W	L105	C
	63	106		Alt 6x9	575W	L105	E
	64	106		Alt 6x9	575W	L105	D
	66	107		Alt 6x12	575W	L085	B
	65	107		Alt 6x12	575W	L085	A
	62	107		Alt 6x12	575W	L085	C
	59	107		Alt 6x12	575W	L085	E

	67	107		Alt 6x12	575W	L085	D
Rt Box 3	91	55		19j S4	575W	I049	I
	115	61		26j S4	575W	I049	F
	107	59		26j S4	575W	I049	G
	99	57		19j S4	575W	I049	H
	95	40		19j S4	575W	L020	H
	87	38		19j S4	575W	L020	I
	112	44		26j S4	575W	L020	F
	103	42		26j S4	575W	L020	G
	124	64	43	Source 4 36d	575W	I049	Q
	120	46	43	Source 4 36d	575W	L020	Q
Rt Box 4-1	101	58		19j S4	575W	L049	D
	92	56		19j S4	575W	L049	E
	110	60		26j S4	575W	L049	C
	123	63		36j S4	575W	L049	A
	117	62		26j S4	575W	L049	B
	98	41		19j S4	575W	L020	D
	90	39		19j S4	575W	L020	E
	106	43		26j S4	575W	L020	C
	122	47		36j S4	575W	L020	A
	114	45		26j S4	575W	L020	B
SL Prosc. Boc	153	105		36j S4	575W	L075	P
	135	100		26j S4	575W	L075	K
	131	83		26j S4	575W	L025	K
	148	87		36j S4	575W	L025	P
	129	99		19j S4	575W	L075	J
	127	82		19j S4	575W	L025	J
	143	102		26j S4	575W	L075	L
	139	85		26j S4	575W	L025	L
SR Prosc. Boc	154	71		36j S4	575W	L049	J
	137	67		26j S4	575W	L049	L
	133	50		26j S4	575W	L020	L
	149	54		36j S4	575W	L020	J
	130	65		19j S4	575W	L049	P
	128	48		19j S4	575W	L020	P
	145	69		26j S4	575W	L049	K
	141	52		26j S4	575W	L020	K

VI.CONCLUTION

I want to thank *Oliver!* for bringing me back to an amazing Charles Dickens' London. The research-design process was very challenging but enjoyable. I feel I have been one of the Dickensians, walking across the smoky London Bridge with all the artful-drawn characters. It has provided me unlimited scope for imagination and creation.

The great contrasts that *Oliver!* has shown are very impressive: the immeasurably vast difference between the metropolitan rich and the urban poor, between the factory owners and the factory workers, between the developing industrial world and the debilitating slum life.

Oliver!'s enormous capital, London, is still existing in the world, as well as its lives, loves, hates and fears.